

4.146

1 PARTTTER

The image shows the front cover and spine of a book. The spine is bound in a dark green, textured cloth. The front cover is decorated with a marbled paper pattern in shades of brown, tan, and black, featuring a swirling, organic design. A small, rectangular white paper label is affixed to the top left corner of the cover. The label contains the handwritten number '4.146' in black ink, and below it, the word 'PARTTTER' is printed in a small, red, sans-serif font. The book is resting on a dark green surface, which is visible on the left side of the frame.

V. 196

mf. 1811

TUTTI I MADRIGALI
 DI CIPRIANO DI RORE
 A QUATTRO VOCI.

SPARTITI ET ACCOMMODATI PER
fiutar d'ogni forte d'Inimento perfetto, & per
Qualunque studioso di Contrapuncti,
Novamente posti alle stampe.



In Venetia Aperto di Angelo Gardano

4 5 7 7.



CANZONE.

Alia Gioculatoria. Prima Parte.

Non Vici. Seconda Parte.

Violino Terza Parte.

Handwritten musical score for Violino Terza Parte, measures 1-16. The notation is on a single staff with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

Handwritten musical score for Violino Terza Parte, measures 17-32. The notation is on a single staff with a treble clef and a key signature of one flat. The music continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes, and some rests.

Violino Quarta Parte.

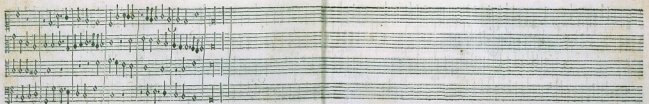
Handwritten musical score for Violino Quarta Parte, measures 1-16. The notation is on a single staff with a treble clef and a key signature of one flat. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some rests.

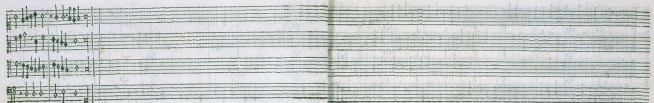
Handwritten musical score for Violino Quarta Parte, measures 17-32. The notation is on a single staff with a treble clef and a key signature of one flat. The music continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes, and some rests.

Sopr. Viol. Quint. Bass.



MADRIGALI.





Lo cantato d'uno



La bella arena grada

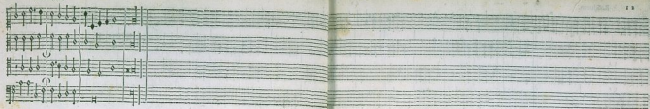


La bell'immortale.











Di tempo in tempo.

Set into temper.



Non scatur son in oco.



Chi con tutto le gge.



Qui finisce il Primo Libro de Madrigali di Cipriano A 4 Voci Et seguita il Secondo.





Schubert's song "Der Wanderer" (D. 959), Op. 95, No. 1. The score is written for voice and piano. The music is in G major, 3/4 time, and consists of 19 measures. The vocal line is marked "Vox" and the piano accompaniment is marked "Piano". The score is written on four staves. The first staff is the vocal line, and the following three staves are the piano accompaniment. The music is a simple, lyrical melody with a piano accompaniment of chords and single notes. The tempo is marked "Allegretto".

The second system of the score, measures 10-19. The vocal line continues with a simple melody, and the piano accompaniment provides a harmonic support with chords and single notes. The tempo is marked "Allegretto".

The third system of the score, measures 20-29. The vocal line continues with a simple melody, and the piano accompaniment provides a harmonic support with chords and single notes. The tempo is marked "Allegretto".

The fourth system of the score, measures 30-39. The vocal line continues with a simple melody, and the piano accompaniment provides a harmonic support with chords and single notes. The tempo is marked "Allegretto".

Alto on chd.



O fuses.

Refiduum.

21



The first system of the left page contains three staves of music. The top staff begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, often beamed together in groups. The middle and bottom staves continue the melodic and harmonic development with similar rhythmic complexity.

The second system continues the musical piece. The notation remains dense with many beamed notes, suggesting a fast tempo. The three-staff format allows for a rich texture of sound.

The third system shows further development of the musical themes. There are several slurs indicating phrasing across measures. The notation is consistent with the previous systems, maintaining the high level of rhythmic activity.

The fourth system is the final one on the left page. It concludes the section with a variety of note values and rests, providing a sense of closure to the musical phrase.

Handwritten musical score on two staves, featuring various notes, rests, and dynamic markings. The notation includes treble and bass clefs, and the music is written in a historical style. The page number '33' is visible in the top right corner.

Handwritten musical score on two staves, continuing the composition. The notation includes treble and bass clefs, and the music is written in a historical style.

Handwritten musical score on two staves, continuing the composition. The notation includes treble and bass clefs, and the music is written in a historical style.

Handwritten musical score on two staves, continuing the composition. The notation includes treble and bass clefs, and the music is written in a historical style.

Martini's prelude.



Mit bequemer Form.



Cantabile, secondo, parte.



Qui finisce il secondo Libro. Et seguitano altri Madrigali dell'istesso Autore.

25

San pi' funerali. Cello.

M. L'aria in gheiti di.



Et in la face. Secunda parte.





Sequitur Intro ad ult.





Refiduum.



TAVOLA DELLI MADRIGALI

Di Cipriano A Quattro Voci.

CANZONE

| | | | |
|---------------------|-----------------|---|------|
| 1. Alla dolce ombra | Prima stanza. | 1 | N. 1 |
| Non uide'l mondo | Seconda stanza. | 2 | |
| Vu lauro | Terza stanza. | 3 | |
| Però | Quarta stanza. | 3 | |
| Selue fuffi | Quinta stanza. | 4 | |
| Tanto mi piatque | Sella stanza. | 4 | |

MADRIGALI.

| | | | |
|-----------------------------|---------------|----|-------|
| Signor mio caro | | 5 | N. 15 |
| 1. Cieria di signore | | 5 | N. 16 |
| Io canterei | | 6 | N. 17 |
| Non e ch'ù duol | | 7 | N. 18 |
| La bella netta | | 8 | N. 19 |
| La giustizia immortale | | 8 | N. 20 |
| 1. Anchor che col parire | | 9 | N. 21 |
| Amor ben mi credeuo | | 10 | N. 22 |
| 2. Come hauran fin | | 10 | N. 23 |
| Io credea ch'l morire | | 11 | N. 24 |
| Quel foco | | 12 | N. 25 |
| La inconstanza | | 13 | N. 26 |
| 1. Donna ch'ormai fete | | 13 | N. 27 |
| 2. Di tempo in tempo | | 14 | N. 28 |
| Se'l mio sempre | | 15 | N. 29 |
| Non genne non fin ora | | 15 | N. 30 |
| 3. Qual e più grand'o amore | | 16 | N. 31 |
| Chi con eterna legge | | 17 | N. 32 |
| 4. Vi' altra volta | | 17 | |
| Chi non là | | 18 | |
| Schiet'arabufel | | 19 | |
| 4. Beato me direi | | 20 | |
| O sonno | Prima parte | 20 | |
| Ou'e'l silenzio | Seconda parte | 21 | |
| Fontana di dolore | | 22 | |
| Diammi pace | | 23 | |
| Mentre la prima mia | | 24 | |
| Mia bisogna fortuna | Prima parte | 24 | |
| Crudele acerba | Seconda parte | 25 | |
| Ben qui si mostra'l ciel | | 26 | |
| Nell'aria in que' li di | | 26 | |
| Erati bel uiso suo | Prima parte | 27 | |
| E nella face | seconda parte | 27 | |
| Chi vol ueder | Prima parte | 28 | |
| Vedrà i biondi capelli | Seconda parte | 28 | |
| Se qual e il mio dolore | | 29 | |
| Felice fui Triugi | | 30 | |
| Musica dulci sonno | | 31 | |
| Calami iouam furentes | | 31 | |

FINIS.



